

**the // skyway **

the replacements mailing list

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*The Replacements
Gainesville, Florida
July 1989*

COOL WATER

How you spend your days is how you spend your life, and I spent most of the last year scuba diving and teaching high school kids European history and abstract computer math at an international high school here in Malta, a small island of only 420,000 people between Sicily and Africa. It's a place where The Replacements and indie rock in general are mostly unknown.

Of all the art forms, I think music is the most personal. Anyone from anywhere in the world would likely look at a poppy field painted by Monet and say "well yes, that is beautiful." But when you find someone who listens to the same *songs* you do, it feels like a miracle of serendipity. For something so universal as music is, it is one thing people hold closest to their identity. Why do people wear concert t-shirts advertising bands? People don't usually wear t-shirts advertising their favorite authors, but music fans argue opinions as if they were facts, as if they were dogma, or possibly self-reflections.

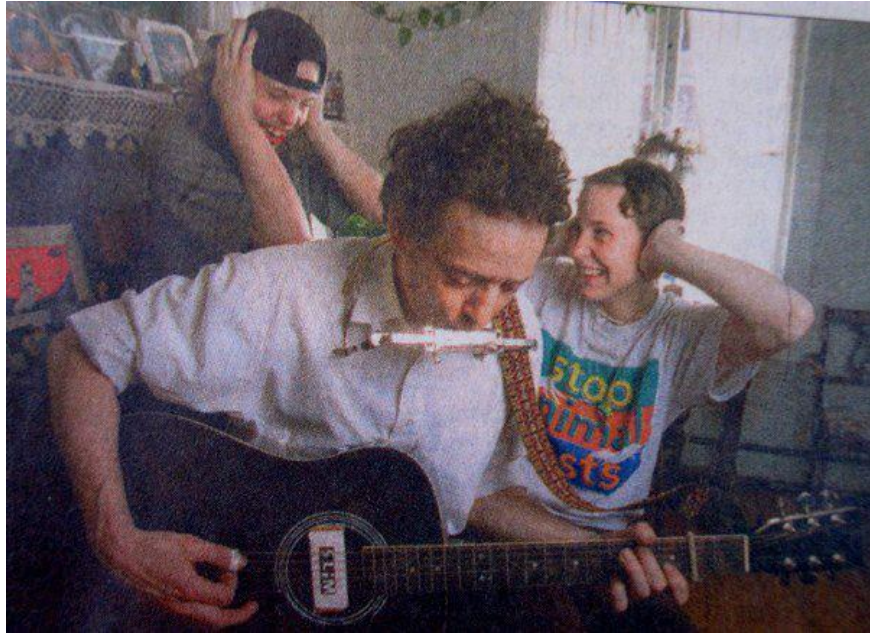
This is why, every year I look forward to the holiday music trade from other people who read the Skyway. I always find some new band I never would have otherwise heard of, a local band with a perfect song from a place that I never would have been, from a person that I would have never otherwise met. Great songs change your day. And like I said, how you spend your days, is how you spend your life. I just turned 40 this week. As Sandy Denny (and even better, Nina Simone) sang, I don't know where the time went, but I'm glad all of this – this band, these fans, this genre, this point in music – has all been a large part of it. I can't wait to hear everybody else's favorite songs.

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P.S. Don't get me wrong - even in Malta, even if there aren't many full on guitar rock bands, there is indie rock: <http://www.youtube.com/watch?v=PvNgUIRZ4HQ>

And in two decades of international travel, I've found that in the smallest village, in every country in the entire world, there is somebody who loves metal. And Michael Jackson.

UPDATE ON BOB "SLIM" DUNLAP



Slim Dunlap, the guitarist for the Replacements for their last three albums, is still dealing with the effects of his stroke earlier this year.

It shouldn't take brushes with mortality to remember what you love about a person, but it is a good chance to remind them. If you're feeling thankful and supportive, you can **send letters, postcards, wishes, and support** to the guy responsible for many solos and witty responses to interview questions since he joined the Replacements in 1987, as well as before and after. His wife Chrissie provided an address **where you can send something to Slim**:

**Slim Dunlap and family
4006 Washburn Avenue South
Minneapolis, MN 55410 USA**

Chrissie Dunlap reports he has been fighting pneumonia and:

...is suffering from this pain, primarily in his legs. It is unrelenting and excruciating. We are seeking new drug cocktails that may help, botox, and acupuncture to try and help him. Those of you who have visited are aware of his suffering, so I thought this info may be helpful to know. The pain inhibits his attempts at rehab. He has an appointment with his neurologists next week and we will explore more options--including surgery.

Please keep sending him your love!

Slim's day job certainly doesn't provide for medical insurance so if you have some Christmas change, Dan Baird from the Georgia Satellites is sponsoring **a relief fund** for the man who has dedicated his life to music:

<https://apps.facebook.com/fundrazr/activity/9083f6d1d7934ef6954c504d5b17909f>

The good news is that Slim is still Slim:

Slim has been over-medicated lately, due to the pain, and has been experiencing some dreams and delusions. When I walked into his room tonight he said 'I am a sur-realtor; I can sell you some property in La-la land.' His wit is obviously not affected.

One of the most personable stories about Slim is from Chris Koehler, who wrote:

It was 1999 and I was in the throes of separating from my then wife when I first saw Slim play at the Turf [Club in Minneapolis]. I had a great time and after the show shared a little of my sob story with him. I don't remember exactly what he said but I do remember that it was 'I get it, hang in there, it'll get better.' And he meant it. And it meant a lot to me. Thanks Slim.

Around that time Slim and band played at the Taste of Minnesota and I dragged my boys to see him. The promised cheese curds and an inflatable Titanic to jump around in helped the cause too. After they were done, Slim graciously agreed to a picture with my boys at the steps on the side of the stage. It's one of my favorites.



Paul Westerberg and Tommy Stinson got together to record some covers as a benefit for Slim. Their four songs, along with a fifth cover song by Chris Mars, will be pressed in a limited edition of 250 copies on 10" vinyl **with a cover drawn by Chris Mars and signed by Paul Westerberg, Tommy Stinson, and Chris Mars**. The copies will be auctioned off as a benefit for Slim. As 89.3 The Current reports:

The track listing of the five-song EP is . . . The Replacements (Westerberg, Stinson, plus session players Kevin Bowe and Peter Anderson) covering:

- ~ Dunlap's "Busted Up"
- ~ Broadway showtune "Everything's Coming Up Roses"
- ~ Gordon Lightfoot's "I'm Not Sayin'"
- ~ Hank Williams' "Lost Highway"

...plus a version of Dunlap's 'Radio Hook Word Hit' covered by Mars, with him playing all the instruments himself.

<http://blog.thecurrent.org/post/2012/10/replacements-benefit-ep-feature-fifth-track-artwork-chris-mars>

Another interview in UNCUT reposted at paulwesterberg.com gives some more details:

'We did ask Chris to joins us', says Stinson. 'He considered it but ultimately didn't feel so much like recording with us. I think he doesn't necessarily want to play anymore, so I wasn't so surprised by it.'

'What shocked me most about these new recordings' marvels Jespersen, 'is they have the same flavor of those old Replacements records. They're loose, fun, and totally rock.'

Stinson, meanwhile, doesn't completely discount a more concerted Replacements reunion. 'Paul came to the studio with some new songs he wanted to pull out too,' the guitarist reveals, 'But we were only there for one purpose at the time. So maybe we'll go back and record again towards the end of the year. I think Paul's probably fuckin' sick of playing by himself in his basement. Every year the promoters start calling and offering piles of money for us to get together again. But it's never really going to happen unless we feel it's the right time.'

Westerberg, who prefers the sanctuary of his Minneapolis home these days, remains something of a mercurial figure. Jespersen keeps in touch but admits he's 'a little reclusive', while manager Darren Hill says he's very much a law unto himself. After initially sounding hopeful of a Westerberg interview, he concedes that 'it appears Paul has gone underground on us again.'

Stinson insists that Westerberg, who recently declared a Replacements reunion 'possible', was 'the most focused and together that I've seen him for some time. He seemed genuinely into recording again. I think both of us would like to do it again and he's in fuckin' great shape.'

<http://paulwesterberg.proboards.com/index.cgi?action=display&board=generalpw&thread=7616&page=1#121823>

You can hear **Chris Mars' song about Slim**, "When I Fall Down", here. It sounds like his other solo songs. (For somebody that is apparently sick of playing music, he hasn't forgotten a trick.)

<http://blog.thecurrent.org/post/2012/06/chris-mars-pens-new-song-replacements-bandmate-slim-dunlap>
<https://www.facebook.com/photo.php?v=10150978744995839>

The great news is this is just the start of a series of singles to support Slim. The Current 89.3 reports future charity singles will come from Frank Black, The Jayhawks, Tommy Keene, Deer Tick, Jakob Dylan, NRBQ, The Young Fresh Fellows, You Am I, and more.

In addition, according to the Minneapolis Star Tribune, in early 2013 the Replacements' old manager Peter Jesperson's record label New West will be putting out **a record of people covering Slim's songs**, including "Steve Earle, Lucinda Williams, John Doe, Jakob Dylan, Joe Henry" and the the Jayhawks.

<http://www.startribune.com/entertainment/blogs/179322441.html>

And for **the most touching story I have ever heard about Slim**, Adam Gimbels' stories of meeting Slim at his concerts confirms what a clever guy he is, but the one where he called up his girlfriend in the hospital when she was dying of cancer is touching beyond what any fiction could dream up.

<http://yerdoinggreat.wordpress.com/2012/07/11/get-well-soon-slim-dunlap/>

Get well soon, Slim.

COLOR ME IMPRESSED

If you haven't seen it yet, **Color Me Obsessed** is a movie by filmmaker and author Gorman Bechard that shows the influence and story of the Replacements' solely through interviews with friends and fans of the band. The movie has **finally been released on DVD**:

http://www.amazon.com/Color-Me-Obsessed-about-Replacements/dp/B0091JJ24Q/ref=pd_bxgy_mov_text_y

I saw *Color Me Obsessed* at a film festival in Rijeka, Croatia earlier this year. This is a movie about a band that doesn't interview any surviving band members, doesn't play a single one of their songs, and has more photos of their fans in 1985 than of the band itself. Is this an avant garde art thesis? No, it is an oral history of one of America's best rock bands.

If you aren't already familiar with the Replacements, this isn't the equivalent of a VH1 Special that will explain it to you. Excerpts of interviews about the band's history and albums are organized chronologically, but if you don't know who Paul, Tommy, Bob, Chris, and Slim are, it is like walking into somebody else's Christmas dinner where everybody is talking about family members they have already known their whole lives. This is the first movie I've seen where the main characters are barely seen and only discussed. That leads to the question of who the film is really about: is it a visual social history about a rock band, or is it a movie about the people who loved a band over two decades ago and still do even more so today? Ultimately, it's both.

For Replacements fans, this movie is the definitive biography of the band from those who were there. It has firsthand answers from people like Young Fresh Fellows guitarist Scott McCaughey, who gives a backstage view of what actually happened during the infamous December 1987 Pine Theater concert that led to the inscription of "We're sorry, Portland" on the vinyl of *Don't Tell a Soul*. A touchingly bittersweet interview with Carleen Stinson tells what it was like first dating Bob. There are plausible explanations for the mysterious titles of *Tim* and "Shooting Dirty Pool". Matt Wallace has the chance to talk about what the band was attempting on the band's arguably most divisive record, *Don't Tell a Soul*. (I won't spoil the answers, you have to see it for yourself.) The movie breathlessly switches between the band's history to the personal stories of the fans, who twenty years after the band's last show casually talk about how the band affects them to this day. Elaine Pan's story of how finding the band as a teen meant finding someone who she could finally relate to is a moment any music fan knows.

Even though the documentary already runs 123 minutes, and to its credit, as a Replacements fan it made me walk away wanting even more: I wanted to see some of the interviews in their entirety, such as Archers of Loaf bassist Matt Gentling and even professional curmudgeon Robert Christgau, whose contrary opinion is at least hilarious even when not agreeable ("You'd kick Bob Stinson out of your band too!") There are people I wish the movie could have heard from, such as Bill Calahan, author of the original *Willpower* fanzine and later of *Smog* fame. Bill was an early fan of the band and quit publishing his magazine around the time Bob Stinson left,

most likely reflecting the outcry from fans described in the movie. Another person it would have been great to hear from is Superchunk/Guided By Voices/Bob Mould drummer and comedian Jon Wurster, whose 'Mats fandom knows no bounds. For any fan, this movie could never be comprehensive enough, and I could only hope someday Gorman Bechard could make the full interviews of people like Mac McCaughan available for download or in an extended edition.

In the end, there's a feeling that twenty years on, many of the people who were around when the Replacements were together are now retired from the rock business, yet their memories are as emphatic as if the band only broke up last month. The showing in Rijeka was attended mostly by members of Croatia's small rock underground, which sums up the band perfectly: even if they weren't the most popular band in the world, the few that heard them went on to start bands of their own that carry the torch for indie rock today. When some kid with a guitar in his bedroom 40 years from now wants to know what it was like to see the Replacements, this is how they'll hear the story firsthand.

It turns out Color Me Obsessed is going to be shown at the Rock n' Roll Hall of Fame for free on December 12th at 6:30 p.m. The showing is free but you have to make reservations. For more information, see: <http://www.rockhall.com/event/film-screening-of-color-me-obsessed/>

THE REPLACEMENTS

- The blog *Great White Wonders* has links to numerous **recordings of live shows by The Replacements and Paul Westerberg** from every era, including a Replacements show at a roller rink in 1982 where they cover Hank William's "Hey Good Lookin'" followed by "Ace of Spades". And that perfectly demonstrates the genius of this band.

<http://greatwhitewonders.blogspot.com/search/label/Replacements>

- *Aquariumdrunkard.com* has a column called *Scratch the Surface*, where they analyze iconic album covers. Josh Neas perfectly describes **how the cover of Let It Be sums up the band**:

Every great contradiction that made the Replacements the best American rock and roll band of the past thirty years is ensconced in that photograph. The roof on which they're perched seems the refuge of a heart-on-his-sleeve would-be romantic who escapes out his bedroom window to peer up at the stars on lonely nights, a few, random trophies, the evidence of attempts at conformity within the larger world, peering down at him through the window. Yet, the whole fact that they're on a roof in the first place seems calculated, aimed at a depiction of the band as something outside the mainstream. This posed photograph, intended to help them sell records, couldn't seem to matter less to the group of four who all seem preoccupied with their own intentions rather than looking focused in any way. And still, despite this perceived nose-thumbing, there is the

juxtaposition of a band looking to be like the bands they idolized, the ones that made them pick up a guitar or a set of drumsticks or a songwriter's pen in the first place.

<http://www.aquariumdrunkard.com/2011/01/12/scratch-the-surface-the-replacements-let-it-be/>

- **Christopher Charnock** sums it up perfectly: "in high school, my sister had a pleased to meet me cassette ... don't know why - she liked the smiths. listening to it changed my life ... or at least made me feel less alone."
- (courtesy of http://www.youtube.com/watch?v=pRa_2EwMdcE&feature=youtu.be)

YouTube now allows the denizens of the twenty-first century to **hear the classic interview of the Replacements on L.A.'s KROQ in 1987** when they showed up on the air drunk and tried to give the FCC a heart attack.

Bill Holdenship was one of the interviewers and talked about the circumstances surrounding the interview:

[I] can't believe that, after all these years, someone finally posted this on YouTube. This was broadcast live on LA's 'world famous' KROQ, at approximately midnight, shortly before 'Pleased To Meet Me' was released. The voices here include: DJs Swedish Egil and Tom Graysick, Paul Westerberg, Tommy Stinson, John R. Kordosh (a lot; it probably wasn't a good idea, in retrospect, to give my pal control over the phones), Slim Dunlap (who denied being Alex Chilton's alter-ego early in the interview and then disappeared), one of the band's managers, and yours truly (after the DJ asked Tommy a question and Tommy plopped his microphone in front of me, instead).

Two things: The 'gay' stuff wasn't meant to be homophobic in the least. Earlier in the day, as we grew more intoxicated, we began talking about 'loaded' words, and how 'gay' once meant 'happy,' which, in turn, made Elvis Presley singing 'I'm gay every morning, at night I'm still the same, oh, honey chile...' hilariously funny years after the fact. The drunker we got, the funnier it got. Hours later, we all ended up at a Long Ryders show at Raji's, where the drinking continued unabated. When the managers and label people came to tell the Replacements that they had to do a radio interview at 11:30, Paul and Tommy absolutely did not want to do it and refused. Finally, they only agreed to do it if John and I would go on the air with them to admit that we were 'gay.' And while what may be funny in your 20's and 30's isn't as funny in your 50's, parts of this still make me laugh out loud. Enjoy...

- *Stereogum* has an opinion just like everyone else, and they **ranked the Replacements albums from their favorite to least favorite**. There is no right or wrong answer when it comes to opinions, (although pitchfork.com, in a rare display of earthy wisdom, awarded *Sorry Ma* an exalted rating of 9.4, nearly the opposite of *Stereogum* who placed it near the

bottom). Even the lowest ranked *Stink* is heralded as containing “inescapable intelligence and smirking humor [that] makes the EP feel closer in kind to the Descendants than some of their angrier cohort, but it shreds with inarguable conviction.” It’s great to see the band get the kind of critical laudations that twenty years ago were reserved for the Beatles and the Stones. If nothing else, it’s a reminder of how few bands put out eight albums that do not suck, much the dearth of bands that ever put out eight albums at all.

<http://stereogum.com/1158462/the-replacements-albums-from-worst-to-best/list/attachment/stink/>

- *Stereogum* also celebrated the 25th anniversary of ***Pleased to Meet Me*** with a song by song synopsis of what makes the album great. They did an empathetic job of describing where the band was at when they went into the studio to record the album:

Seemingly by design, every single year was an ordeal for the Replacements, but even by their established standard of practiced professional incompetence, the period leading up to *Pleased To Meet Me* was a mess. Having made the jump to the big leagues, the ‘Mats proceeded to demolish commercial ambitions with the same studied attention to detail that their contemporaries R.E.M. impeccably used to build a mass audience. Despite its slow-building brilliance, [their previous album] *Tim* received only a lukewarm commercial reception, while the band introduced themselves to mainstream America with a not-atypically addled performance on *Saturday Night Live*. Founding member and lead guitarist Bob Stinson was fired by Westerberg and Stinson’s own younger brother Tommy

For many, the band would never be the same minus Bob Stinson’s sad clown act and over-the-top lead playing, which often pushed Westerberg’s soaring anthems into the ecstatic. Clearly, though, the Replacements were heading ostensibly in a more refined direction. For their follow-up, they decamped to a kind of spiritual home base: Ardent Studios in Memphis, where they would record with legendary producer Jim Dickinson, who in the previous decade had produced the three classic albums by Westerberg’s heroes Big Star. It seems fair to say that the affinity the Replacements felt for Big Star was a product not only of musical admiration, but a sense of living through the same thing trajectory. It had begun to seem that their surpassingly great music would never quite be the fashion of the time, and that the delicate, diffident nature of the personalities involved might be the final blow to any chance of being genuine hit makers.

Westerberg’s evident ambivalence towards being a capital R Rock Star was always at odds with a deep desire for a mass audience and an understandable envy toward certain followers who managed to achieve it. He once memorably termed the Mats ‘the little engine that could, but didn’t fucking feel like it.’ But great as they were, they did feel like it and they really couldn’t. That sense of chip-on-your-shoulder frustration and looming failure hovers all over the tough and lean 34 minutes of *Pleased To Meet Me*.

<http://stereogum.com/1085052/pleased-to-meet-me-turns-25/top-stories/>

- 15-20 years ago, it used to take months of tracking people down on the internet and driving to record shows in distant towns to collect videotaped fragments of The Replacements. Things that took months to find are now available instantaneously on YouTube. Here's **Paul Westerberg's promotional interviews for *All Shook Down*** that reflects the tone of the record, which hints at the downward emotional spiral of the band at the end of a decade-long run.

http://www.youtube.com/watch?v=Kgds4_sINjU&feature=related

- **The Replacements Live Archive Project** is attempting to collect tour posters, ticket stubs, reviews, and recordings of the Replacements playing live. Going through the groups' posts on Facebook is a nostalgic trip down memory lane of \$8 ticket prices and seeing the names of some of your favorite bands playing together as opening acts in small towns in rock clubs of days passed. It's also interesting to see the contemporary opinion of the Replacements, at a time when independent music or even guitar rock wasn't a prevalent genre on the radio or in the press. (It's odd to think how The Replacements' three major label gambits were competing with Madonna and Janet Jackson for time on the airwaves.)

<https://www.facebook.com/pages/The-Replacements-Live-Archive-Project/>

Here's a **review of the Replacements in London on the 1991 *All Shook Down* tour from Melody Maker**. Even though the British press is infamous for its overly emphatic superlatives, the review betrays genuine excitement for four dudes from the Midwest from someone in London who normally paid to be painfully critical.

*April 16, 1991
Marquee Club, London, England
Melody Maker Review*

BOOZE IN THE HOUSE
THE REPLACEMENTS
LONDON MARQUEE

'We played this song last time we were here and we'll play it 'till we die.' Paul Westerberg - Minneapolis genius geek who has masterminded The Great Bar Band in America for the past decade - strikes into the lost Britpunk classic, The Only Ones' 'Another Girl Another Planet'.

The hot n' sweet guitar thrash, the searing, strangulated, melodic wanderlust are second nature to Westerberg's band; they play the song like it was made for them. Play it, in fact,

as if it was one of Paul's own, a lost classic destined to be played forever in some parallel universe rock n' roll nirvana.

The return of The Replacements had my fever running. I was scared, I was happy, I was head over heels in anticipation and dreading it all at the same time. The last album sounded as good as ever to me, but those that knew said it was practically a Westerberg solo outing, that he was leaving the others behind. For their part the group had vowed, with alcohol excess and what-not taking its toll, that they'd only tour if the record company trumped up for a fully-paid medical crew to be in attendance at all times.

Just off their first big league US tour and with not so much as a nurse to wipe thier fevered brows, how would they fare? Like Gods or like clapped out carthorses? We need not have worried - Westerberg and Co were too good to

. . . [cut off in the scan of the original article] . . .

club', admitted Paul, while the chin-jutting bassist Stinson gave short shrift to the front-row request shouting.

As anyone with half an ear knows, Westerberg is the greatest songwriter of his generation, the most perceptive observer of teen life in small town lost America. It's no accident that both actress Winona Ryder and director Tim Burton toast The Replacements as their favourite band. Like them, he's provided a vibrant, lacerating counterpoint to the '80s' homogeneous mainstream muck.

I'd have been happy for The Replacements to repeat the showing they gave the last time I saw them, a punch-drunk rampage through Paul's encyclopediac book of cover versions. What we get is even better, a refresher course in the many wonders of Westerberg's own world. 'Bastards of Young', 'Talent Show', the indescribably beautiful 'Androgynous'- the one where he sings 'The rich are getting richer, the poor are getting drunk' [Telling Me Lies] - and the righteous pull-down 'Waitress in the Sky', dedicated to uppity air hostesses everywhere.

The delirious head-over-heels excitement was interspersed with some heartbreaking solo tales from the dusty outback (racism, native Americans, and social decay), Westerberg showing that his songwriting facility is still maturing, stronger than ever.

Forget the scaremongers, there is no replacement. They are f---ing brilliant.

- Gavin Martin

- **Against Me** (whose singer, Thomas Gabel, has recently decided to undergo hormone replacement therapy to become Laura Jane Grace) and **Joan Jett together covered The Replacements' "Androgynous"** at Terminal 5 in New York City.

<http://www.youtube.com/watch?v=tcKKLZLXETc>

PAUL WESTERBERG

- Paul Westerberg gave an **interview to *Rolling Stone*** on the rumors of a Replacements reunion and what he's been up to these days.

Misdirection is my path. How many roads must a man walk down before you can call him lost? I'm there, baby.

At this point, what do you like about writing a song on piano, rather than guitar?

The piano makes a better ashtray than the guitar. (*Laughs*) I still write on guitar. You know, Tommy [Stinson] and I went in the studio last week. We strapped on the guitars, not a word was said, and *bang*. We still rock like murder.

Does the new song mean we can expect a full album from you?

An *album*? Do we make albums still? I'm always recording songs and I declared my independence from this technocracy, the whole notion of doing multiple takes and overdubbing vocals and making it sound right. That has turned me off to being a professional musician. I get offers all the time to make records, and I've got plenty of songs.

I mean, after playing with Tommy last week, I was thinking, 'All right, let's crank it up and knock out a record like this.' Maybe I'll do my own little piano record on the side. The problem with a record is, people expect you to go out and play it [on tour]. I've never played piano live – I don't know if I'd want to subject people to that.

Are you immune to large offers of money for a Replacements tour?

No, I'm not. I've had offers to play with them, *or* without them, that are becoming stupidly ridiculous, to the point where someone thinks I'm playing hard to get. And it's not like I'm wealthy. I'm getting by.

It was never about making money. If we can have a lot of fun, and make a lot of people happy, *and* make a lot of money – which means making a lot of other people money – then okay, I guess that's spiritually and economically sound.

<http://www.rollingstone.com/music/news/q-a-paul-westerberg-on-the-replacements-reunion-and-being-a-middle-aged-rocker-20121009>

- Also on *Rolling Stone*, you can **hear Westerberg's latest song "My Road Now"** [download available from paulwesterberg.com], as well as **his contribution to Kevin Bowe's "Everybody Lies"**.

<http://www.paulwesterberg.net/2012/09/21/download-new-westerberg-song-my-road-now/>

<http://www.rollingstone.com/music/news/everybody-lies-by-kevin-bowe-featuring-paul-westerberg-free-mp3-20120928>

- *Rocker Zine* interviewed Tommy Keene, the guitarist for Westerberg's 1996 solo tour, and answered questions about **what it was like playing with Paul**:

I always loved The Replacements. And Paul loved my stuff. We sort of met and it was a mutual admiration society. My group opened for The Replacements in 1989 on a leg of their *Don't Tell A Soul* tour. Years later I went out and played a little guitar on (Replacements bassist) Tommy Stinson's first solo album and Paul was there. Then around the time Paul was doing the soundtrack to the Cameron Crowe movie *Singles*, and Paul called me up to see if I would play guitar with him on *The Tonight Show*. That never happened, but in 1996 he was in Toronto doing publicity for his solo stuff and my band was playing there opening for The Gin Blossoms. Paul came to the show and said, 'I've been having the hardest time finding a guitar player for my tour.' I didn't get the hint. Then he started leaving me messages at home. I ended up joining him on tour about 3 weeks later.

He was interesting because if you followed The Replacements you think of them as this lovably amateurish punk band with great songs, but when I started playing with him in rehearsal it sounded so perfect and so tight. It sounded almost like a Replacements cocktail lounge cover band. Too perfect. As a fan I thought, 'I don't know if I want to see this.' Here's a guy who you thought barely knew how to play and I soon realized that was complete bullshit. He's a very accomplished player. He could name every chord, any key. If you weren't playing exactly what he wanted to hear he would scream at you. I think he wanted me in his band because I got it, I was a fan, and my style of guitar playing fit. Then I would rough it up a bit. I still think a lot of fans thought that tour was too slick anyway. He made us wear suits to which made it even slicker.

http://www.rockazine.com/index.php/2012/03/tommy-keene-pops-forgotten-genius/?utm_source=Rocker+Magazine+%3A+All+Subscribers+Master+List&utm_campaign=2628a8fc23-Phoenix+poll&utm_medium=email

TOMMY STINSON

- Tommy was recently **interviewed by the Jerusalem Post** where he talked about his past and present rock life.

'To some degree, I feel I missed out on my childhood – I grew up real quick, and sometimes I feel a bit of remorse,' said Stinson, who grew up in Minneapolis tagging along after his older brother Bob.

'But I was kind of heading down a bad road when my brother taught me how to play bass. I was already getting into lots of trouble, and [if] he hadn't done that, I would have been a disastrous teen – I wasn't headed to the prom, let me put it that way.'

Stinson attributed it to their stubborn refusal to play the show business game in an era in which most bands were assembly line, MTV-groomed.

'I don't know if we would have been the biggest band in the world, but a lot of our actions were self-defeating, much of it really silliness about being contrary to everyone because we didn't want to conform,' said Stinson. 'A lot that was asked of us that didn't feel right, we simply didn't do. In the end, that comes back to get you in the ass, especially when you're dealing with a major record label.'

<http://www.jpost.com/ArtsAndCulture/Music/Article.aspx?id=274949>

- When Tommy's previous solo album was released, he played **"Motivation" on Greg Kilborne** and he's on fire (figuratively).
http://www.youtube.com/watch?v=t6Gui_ZHNkQ&feature=youtu.be
- Most recently, Tommy's performed four of his solo songs at a **Daytrotter session**.
http://www.daytrotter.com/?_escaped_fragment_=%2Fconcert%2Ftommy-stinson%2F20055701-37366
- And just last night, Tommy joined an all-cast line-up at Dinosaur Jr.'s 25th anniversary of the release of *You're Living All Over Me* to cover **"T.V. Eye" by the Stooges**:
http://www.youtube.com/watch?feature=player_embedded&v=GA9ZkROH6w8
- If you were lucky, you could have heard him **playing on the street in London** before one of his Guns n' Roses shows, raising money for rebuilding schools in Haiti.
http://www.youtube.com/watch?v=PZLxbiHKM_g
- One of Tommy's solo shows at First Ave. in Minneapolis was joined by an out of control **Dave Pirner on a cover of "Teenage Kicks"**.
<http://www.youtube.com/watch?v=pnHXovuFNCA&feature=youtu.be>
- Speaking of covers, here's **Tommy kicking ass on bass covering "My Generation" with the Figgs**.
<http://www.youtube.com/watch?v=1TuFk2SpVPU&feature=youtu.be>
- And a bittersweet rendition of **Big Star's "Nighttime"** at South by Southwest.
<http://www.youtube.com/watch?v=GL0cA0dj--I>

CHRIS MARS

- Chris Mars has **released a short film called “In Hanford”** about the victims of the nuclear weapon production plants in Washington state during the Cold War. The film has a look like an animated version of his surrealist, nightmarish art. It has begun to be shown at film festivals, including Sundance.

A preview of “In Hanford”:

<https://www.facebook.com/photo.php?v=10150594318878168>

“In Hanford” in the Internet Movie Database:

<http://www.imdb.com/title/tt2342151/>

“In Hanford” to be shown at the Sundance Independent Film Festival:

<http://www.sundance.org/festival/release/2013-sundance-film-festival-announces-short-film-program/>

OTHER BELOVED BANDS FROM THE TWIN CITIES

- Another member of the unholy trinity from Minneapolis, **Soul Asylum**, had a major change of membership when last month guitarist **Dan Murphy retired** from the band he’s been in for over three decades.

<http://enterthesoulasylum.com/forum/viewtopic.php?f=1&t=1525>

- And Gorman Bechard, director of *Color Me Obsessed*, decided to continue his love affair with Minneapolis bands with his upcoming **feature on Hüsker Dü’s drummer, Grant Hart**, in *Every Everything*:

<http://www.citypages.com/2012-03-28/music/h-sker-d-s-grant-hart-gets-the-documentary-treatment/>

In 1979, Grant Hart, along with Bob Mould and Greg Norton, formed Hüsker Dü in St. Paul, Minnesota, and blazed an entirely new sonic trail never before heard. Combining the uproarious rage of hardcore punk with the pop melodicism of 60's rock, they created the template that nearly every guitar-based band after them followed, almost single-handedly fabricating the sound that would later be credited to Nirvana and their ilk. Since their breakup in 1988, Hart has continued to make music and art on his own terms that consistently eschews fads and takes chances.

With Grant Hart as the only interview subject, the feature-length EVERY EVERYTHING will tell the story of his life, from his beginnings, through his days in Hüsker Dü, and up to the present. You'll learn about his early influences, his work as a visual artist, his collaborations and friendships with people like William S. Burroughs and Patti Smith, his obsession with Marcel Duchamp and Groucho Marx, his love of Studebakers, and everything else that shaped his life and career. For the first time ever, you'll hear the life story of Hüsker Dü's Grant Hart as told by Grant Hart -- the good, the bad, and the ugly. Think of it as a rock 'n' roll FOG OF WAR!

'This is the ultimate rock 'n' roll story,' explains Bechard. 'Grant Hart has seen it all, done it all. And for anyone who's ever spent an hour with the man, you quickly realize he's one of the most captivating story tellers you will ever meet.'

As he did with his last two documentaries, Bechard and his What Were We Thinking Films banner are partially funding the film using the Kickstarter crowd-sourcing site. He along with producer Jan Radder begin production in New Haven in April, continuing through a lengthy filming stint in Minneapolis in August.

'COLOR ME OBSESSED redefined what a rock doc could be,' Bechard adds. 'But I'm not done yet. I'm here to prove music documentaries can be inspiring, vibrant, and original, and play not just to fans of the subject, but stand as works of art that speak to the human condition.'

For more info on EVERY EVERYTHING please visit: www.EveryEverything.com

fin.

"For all that has been, thanks.

For all that will be, yes."

- Daj Hammarskjöld